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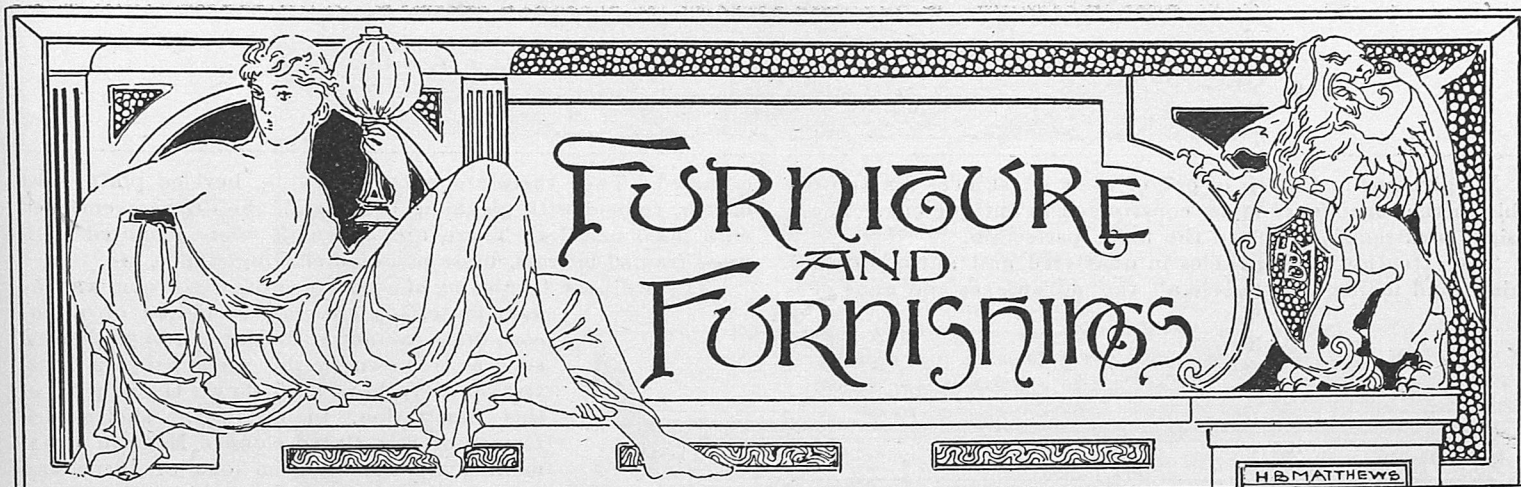
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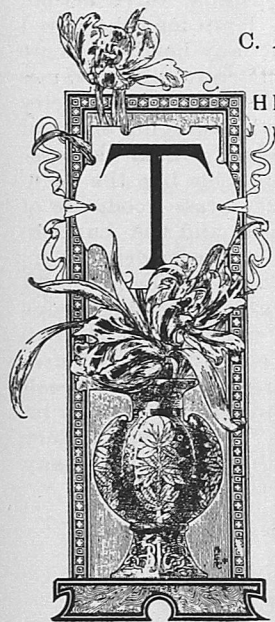
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## NEW DESIGNS IN AMERICAN FURNITURE.

C. A. AIMONE & Co.

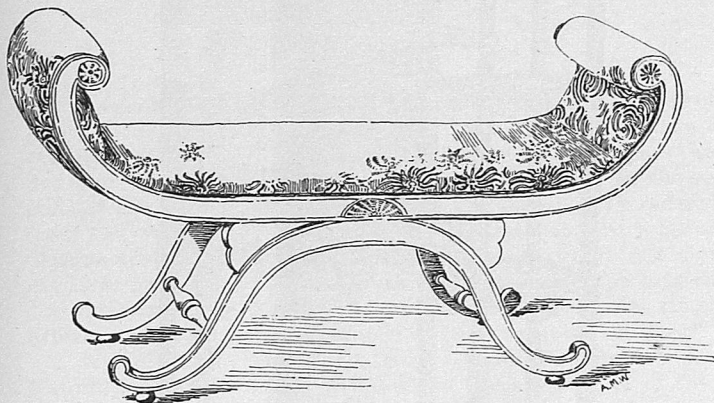


THE collecting of antiquities in the furniture line by people of wealth and education, is one of the peculiarities of modern taste. There are men whose daily avocations have nothing to do with furniture, who, nevertheless, possess a perfect mania for collecting old furniture and bric-a-brac. They are willing to pay large prices for such cherished treasures or ignored old curios as may strike their fancy, and in most cases contrive to create one or more inviting apartments furnished almost entirely in antiquities of one sort or another.

With regard to the antiquities themselves, it must be admitted that their antiquity (provided they are genuine) is the only merit that they possess. That the particular articles may be rickety, chipped, scratched, worn, defaced and fearfully old fashioned, does

not seem to count when the enthusiasm of the collector is aroused by some historical or traditional importance being attached to the articles. Of course it frequently happens that the shaping of our present day furnishings are not nearly so vigorous as the design of the simple pieces unearthed by the antiquarian, and many of the tumble down chairs, tables and cabinets are marked by fine outline and finished workmanship.

There is no longer any reason, however, for exhausting one's energies in pursuit of these old fashioned articles, by which the incentive is given to certain manufacturers to fabricate alleged antiquities, when one can nowadays purchase new furniture, designed upon the practicality and elegance of the old time patterns, without any false pretense about the article. If collectors of

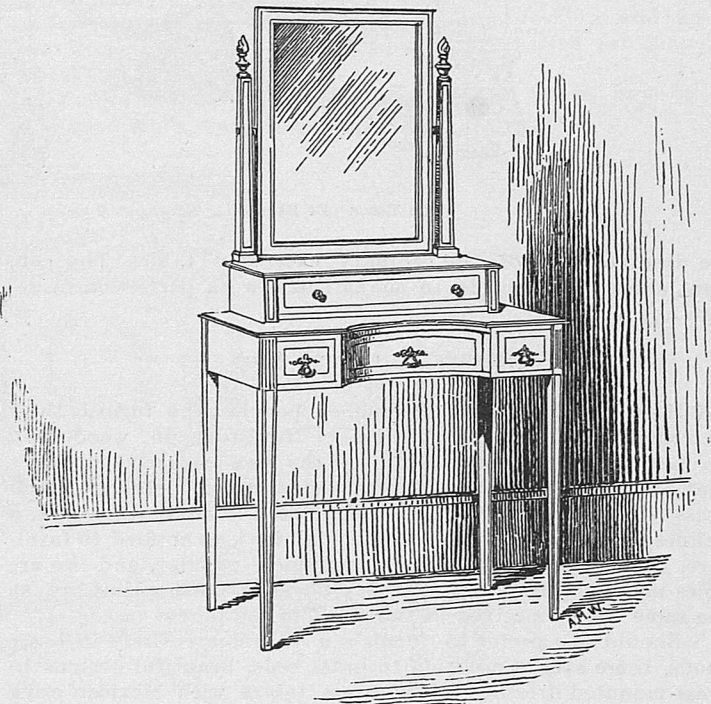


ROMAN CHAIR. BY C. A. AIMONE & Co.

fine furniture would confine their attention to the magnificent novelties, that are the reproductions of antique designs, by C. A. Aimone & Co., they would not only be giving a death blow to the fabricators of make believe antiquarian furniture, but at the same time by giving encouragement to the very praiseworthy effort to revive the excellence and beauty of much of the old time specimens.

In their warerooms situated at 177 Prince street, New York City, they have produced a fine and eclectic array of novelties

in reproduction of old furniture, the equal of which it is seldom our privilege to see. There are ladies' desks, rockers, divans, piano stools, jewel tables and other specialties of the furniture trade, constructed on obsolete or unusual outlines that are quite refreshing to look upon after one has been accustomed to the half-hearted outlines of much of our modern furniture. Many of the articles are reproductions of the simpler lines of the furniture of Chippendale's time, and others recall the work of Sheraton. There is an unpretentious dressing table of curious out-



MAHOGANY DRESSING TABLE. BY C. A. AIMONE & Co.

line in mahogany inlaid with marquetry and with gold finished brass handles. The simple and much despised tea tray is reproduced and glorified in the form of a two tier tray table, with a glass tray which rests upon the topmost shelf, an illustration of which appears herewith.

The line of novelties above referred to are marked by great refinement of outline and finished workmanship and the designs recall the furniture that was in vogue in the time of our grandfathers—of the times when marquetry, delicate frets and ormolu were lavished upon the choicest belongings of the household.

There are china closets in the Colonial style, inlaid with marquetry; also English inlaid tea tables. Among the new specialties there is a Columbus table with circular flap leaf, inlaid with a representation of the Santa Maria. The Martha Washington work table is a reproduction of one of those graceful mahogany creations of the Colonial period, and some fine hanging china closets in mahogany are characterized by unusual refinement of design and construction.

Much of the furniture manufactured by the above firm was formerly imported. We are sure our readers will appreciate these choice reproductions of *meubles de luxe*, with their characteristic decorations in marquetry and gilt brass work.

BARDWELL, ANDERSON & CO.

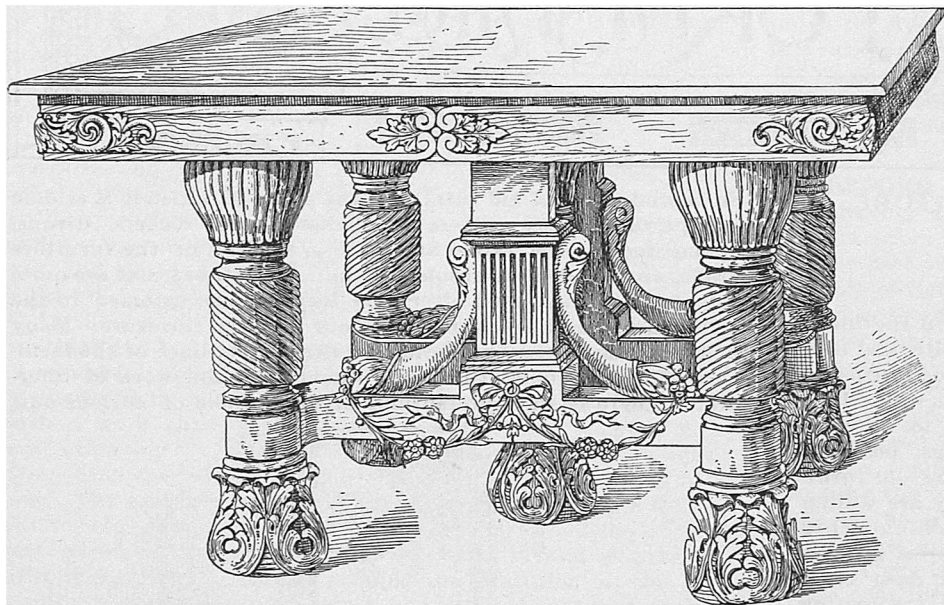
THIS well-known firm make a specialty of dining tables and library and club tables, characterized by imposing proportions, the legs of the tables being special features.



# THE DECORATOR AND FURNISHER.

We give an illustration of one of their latest ideas for a club table in the renaissance style, constructed in antique oak. The design is extremely rich and the finish perfection.

The extension dining tables in quartered and antique oak, walnut and mahogany, possess all the advantages and none of



CLUB TABLE. BY BARDWELL, ANDERSON & CO.

the disadvantages of the ordinary extension table. The constant aim of the firm is to make their work perfection in design and finish.

MESSRS. H. L. JUDD & CO.

IN these scorching days of summer, people who furnish their rooms with orthodox suites of furniture in wood, will naturally turn their attention to the very attractive novelties that are either wholly or partly constructed in metal, of which brass is the commanding material. There is an airy coolness, a richness and durability about art metal work as applied to furniture, that is certain to render it extremely popular, and the articles manufactured are not merely novel in outline, but are at the same time conceived in the spirit of the purest taste.

Should one prefer to furnish a bedroom entirely in brass goods, there are, in addition to brass beds, beautiful designs in brass mounted dressing tables, brass tables with Mexican onyx leaf, jardiniere stands, cabinets and pedestals, wrought in all the ornamental forms of which brass is capable. Hundreds of examples of these brilliant and impressive goods are to be seen in the warerooms of Messrs. H. L. Judd & Co., of this city, and in addition to the list of articles already mentioned there are music racks, stools, hatracks, umbrella stands, pedestal lamps also executed in brass, combining great elegance of form with the least possible amount of space.

Compared with brass, wood has a clumsiness and heaviness, beside which the plain or decorated columns of a brass bed, viewed either from an architectural or æsthetic standpoint, have a delicacy and strength which make it to-day a powerful competitor of the oldtime wooden bedstead. In workmanship, design and color effects, this latest fancy in fashionable furnishings, when decorated with draperies, is the Mecca of the tired householder, and the beau ideal of luxurious repose. These beds are heavily lacquered to keep them from tarnishing and it is only necessary to keep them free from dust to preserve their lustre.

Drapery around a brass bed adds much to its softness and air of inviting repose, and it is a delicate idea to choose a curtain or cretonne with the same delicate flower pattern that prevails upon the wall paper of the apartment, and have the drapery over the head of the bed. By means of drapery the hard lines of the metal are softened and there are silkolines or cretonnes costing but a trifle, which, with their summery colorings, will make such a bed an absolutely charming resting place.

The other appointments of the bedroom, which may be had, either wholly or in part, in manufactured brass, are the triplicate cheval glass, by which any reflection of the figure can be

obtained. Then there are bureaux with a beveled plate glass mirror, framed with gleaming brass, and the drawers enriched with brass handles. There are also chiffoniers mounted with brass framed mirrors, brass mounted shaving stands, etc.

The ordinary furnishing of a parlor or drawing-room can be very materially enriched by means of a ro-coco brass cabinet, with Mexican onyx shelves, such as is shown in the accompanying illustration. We have been shown the original of this illustration, in which the shelves are formed of rose tinted clouded Mexican onyx, making the combination one of surpassing splendor.

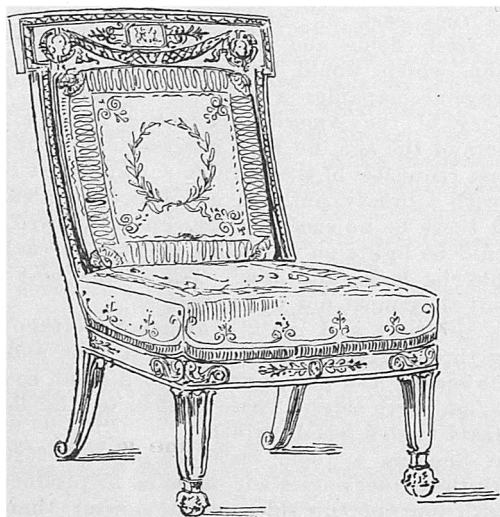
A novelty in the line of onyx pedestal lamps is a patent adjustable valve action, by means of which the lamp may be raised or lowered, and fixed at any height. There is a line of Florentine mirrors whose frames are of richly moulded brass, and a novelty for hanging portieres is the swinging crane of art brass work, by means of which the suspended drapery is turned aside like the opening of a door. All their brass goods are of exquisite design and finish, and the burnishing and lacquers employed considerably enhances their effect. There can be no doubt but that metal affords a much greater scope for the display of fine artistic designs than wood, and when such combinations of usefulness and elegance are within the reach of the everyday householder, our modern interiors can be full of a richness and beauty

that would be extremely hard to duplicate by the use of any other material.



BRASS ONYX CABINET. BY H. L. JUDD & CO.

# THE DECORATOR AND FURNISHER.



EMPIRE CHAIR. BY THE PALMER & EMBURY MANUFACTURING CO.

PALMER & EMBURY MANUFACTURING CO.

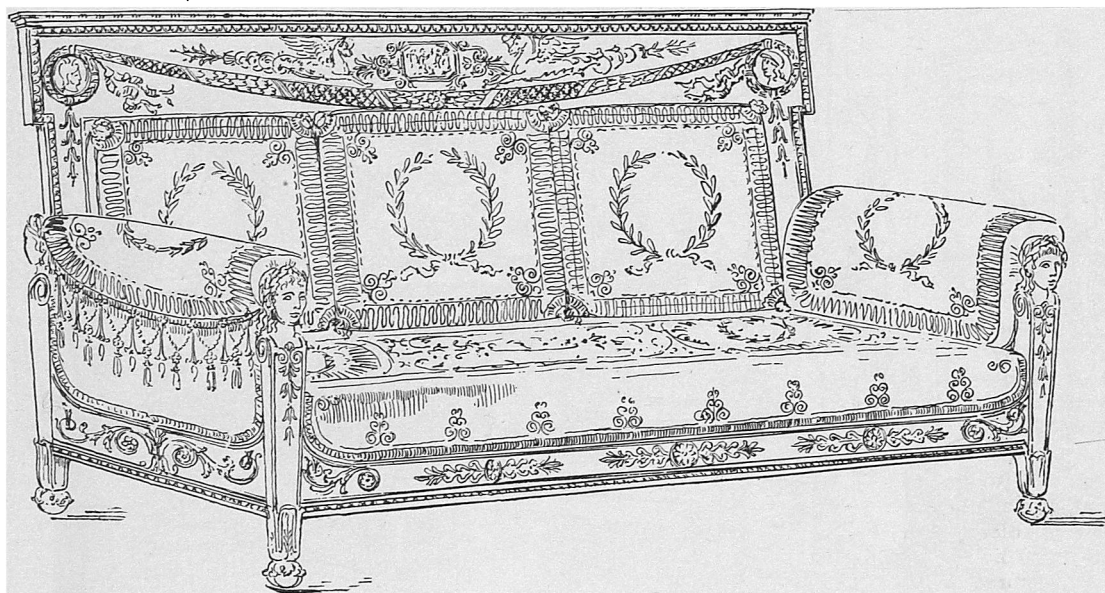
THE brilliancy of modern reproductions of Napoleonic furniture is one of the features of American furniture. When our manufacturers favor purity of style rather than any

reproduction of the more austere classic styles of Greece and Rome, and we think, in this direction, the style has about reached its limits of perfection. We hope the fashions in furniture will change radically in the near future so as to admit of modern elaborations of other styles that are at least equally as important as the classic European styles.

America, or the New World, lies almost midway between Europe and Asia, and its geographical position, as well as the racial characteristics of its people, point to the appropriateness of our elaborating several new styles that would be combinations of the best qualities of the perfected styles east and west of us. For example, we might have a Hindoo Renaissance, in which the suave and sensuous lines of Hindoo ornament might be blended with the more vigorous and modern feeling of the Italian Renaissance. In like manner we might possess Chinese Renaissance and Japanese Renaissance, all of which would be appropriate American styles. Then again we might have a style all our own, which might be a blending of the idealization of Aztec ornament, with the Italian Renaissance, producing what might be called Aztec Renaissance.

We cannot wholly disengage ourselves from the styles of Europe, nor can we overlook the claims of the styles perfected by our Eastern neighbors, and here in America these styles may at last clasp hands, and in fraternal union develop and flower into something more magnificent in decorative art than the world has yet seen.

Before the close of the present century, let us hope to see this good work consummated.



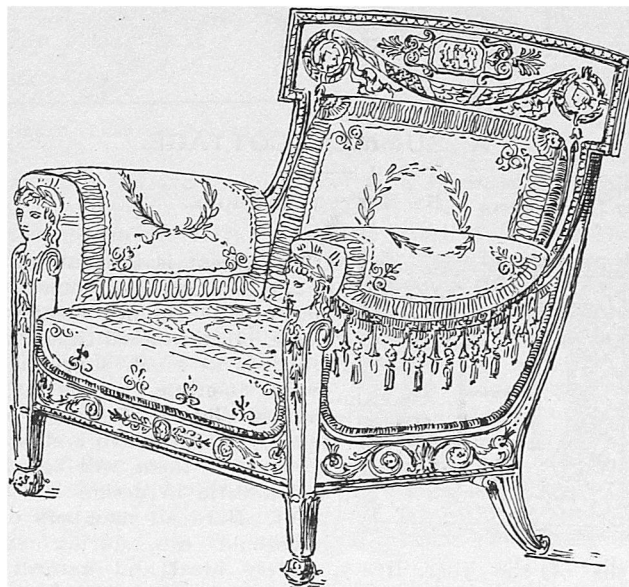
EMPIRE SOFA. BY THE PALMER & EMBURY MANUFACTURING CO.

extravagant departure therefrom, no country can produce finer goods, for our designers are quick to perceive the best features of a given style and to others they impart an indefinable charm thoroughly American in quality. In the really good French work, the excellence of the metal work redeems it from heaviness or ugliness, and in this respect many beautiful designs are at present being created here, in which the mounting is in gold finished brass work, handled with the originality and novelty of the Napoleonic style, and at the same time exhibiting a modern feeling that is unmistakable in its effect.

We illustrate an Empire suite by the Palmer & Embury Manufacturing Company, designed on the classic lines of the antique, to which is added an exquisite freshness of detail, in which the modern, as well as the antique feeling are delightfully blended.

The brass decorations, as well as the elaborate upholstery, are notable features, and add a grandeur and stateliness to the pieces that is too often wanting in modern Empire furnishings. The suite illustrated consists of a sofa, easy chair, and side chair, which are illustrations of the fact that good taste and comfort are not antagonistic qualities, and that such a firm as the one we refer to can prove this beyond question.

As our readers are aware, the Empire style is a sumptuous



EMPIRE ARM CHAIR. BY THE PALMER & EMBURY MANUFACTURING CO.



# THE DECORATOR AND FURNISHER.

C. H. MEDICUS & CO.

THE firm of C. H. Medicus & Co. is one of the pillars of the Furniture Manufacturers' Exposition. They are exhibiting new designs in parlor suites, odd pieces, divans, fancy rockers, and other high class novelties, such as are calculated to be keenly appreciated by the representative dealer, as well as by people of taste and moderate wealth. They manufacture a line of upholstery goods that do not violently rush to the extremes of fashion, and dealers who understand the value of their eclectic display of artistic goods can be exactly suited in the line of goods manufactured by this firm.

We give an illustration of a three-piece parlor suite, fashioned somewhat in the lines of the Louis XV. style, and enriched with a flavoring of Dutch marquetry. The effects are graceful and the furniture worthy of being cherished in the parlors of people that venture on a little luxury.

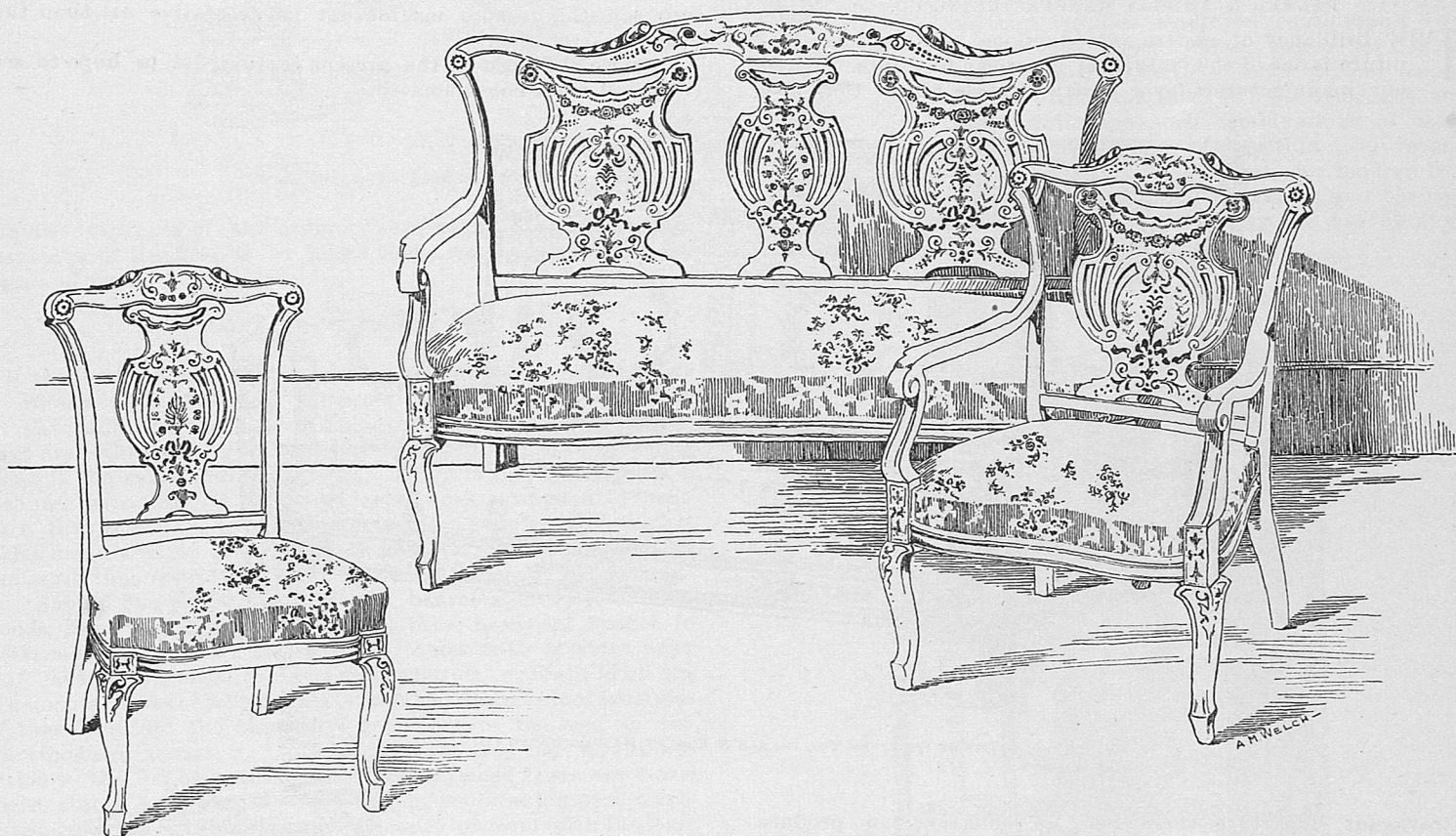
All the goods manufactured by this firm are characterized by chaste and artistic lines. There is a spirit of novelty and variety in the designs executed that is calculated to meet the average desire for novelty, and while due attention is given to the variances of fashionable taste, they strive in particular to create a line of furniture that is popular in every respect.

aggregating together during the cold short days of the winter solstice, as they cast off heavy garments in the spring, we shall fly to fresh fields and pastures new with something of that freedom which would bring health, a love of real things, which always accompanies a true love of nature. That this is the tendency of the American character, under all the superficial aspects of the age, no keen observer can doubt.

The first requisites of the country cottage, next to a healthy location, with a breezy outlook, are space in plenty, air and light. Let there be no small, stuffy, one-windowed apartment. There should be lights on two sides, at least, of each room, and they should be large and low. The rooms may be few in number, but they must not be contracted.

In the prettiest and most convenient cottage I ever saw, containing three large rooms on the first floor, and five chambers on the second, the parlor projected in front, so as to admit of windows on three sides. These opened to the floor directly upon a piazza twelve feet in width.

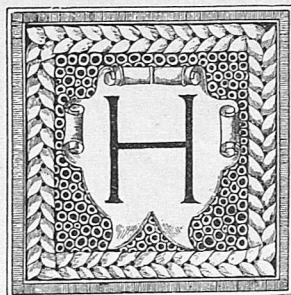
Let us imagine a room 20x25 feet, though 25x30 would be better, with the corner angles cut off so as to produce an oblong octagon with four of the sides much shorter than the other four. The piazza fills out three sides of the parallelogram, so that on the corners it is enlarged by the space cut off the



A LOUIS XV. SUITE. C. H. MEDICUS & CO.

## A SUMMER COTTAGE.

BY HESTER M. POOLE.



OW different is the environment of the ideal summer cottage from that of the equally ideal winter home. In that good time coming, which is as much a prophecy of every domestic person as any evolved by a Bellamy, every family will have two homes.

One of them will be simple and artistic in design and treatment. Here all members of the household can, during several months of the year, live a purely ideal and natural life. Dropping those conventional habits that are the result of

parlors. This broad piazza, making in fact a summer parlor, is the gathering place of the clan. On one of the three sides, whenever there is any sunshine, it falls broadly and lovingly, unless tempered by awnings, which extend beyond the shingled half roof of this broad promenade. The advantages of this arrangement are obvious enough.

The awnings are unnecessary before June, and then they may be rolled up or let down as needed. In mid-summer, supplement them with Japanese matting, which rolls up and lets down like old-fashioned paper shades, and you have a screen from sun and shower.

Let us finish this piazza before going indoors. It is no ornate, ginger-bread affair, but a plain substantial series of posts and rails, which defy the wear of the elements. At one end, (which one depends on the outlook and position of the sun) continue the shingled roof of the piazza down the side so as to enclose a roomy space say fifteen feet in length. Let there be no sharp angle here, but curve the roof gracefully hood-shaped, something like the top of an English bathing